

## COMPREENSIÓN DE LECTURA - TASK 1 (1 x 7 = 7 marks)

Read the following restaurant reviews and then decide which ones (A to H) correspond to statements 1 to 7. One statement DOES NOT correspond to any paragraphs and one paragraph DOES NOT correspond to any statements. Write the letter (A, B, C, etc.) of the paragraph in the space provided.

Question 0 has been done as an example.

### LONDON RESTAURANTS

#### A. *Anchor & Hope*

Great things at friendly prices come from the open kitchen at this packed, no-reservations, leading gastropub on the Cut in Waterloo: pot-roast duck and chicken *pithivier* (puff pastry pie) are two standouts. It's cramped, informal, and highly original, and there are great dishes for groups, like slow-roasted leg of lamb. Expect to share a table, too.

#### B. *Boxwood Café*

Attached to the Berkeley and in the Gordon Ramsay stable, the Boxwood is the best uptown but relaxed place to dine in Knightsbridge, with opulent marble, brown, and greens. The New York-style restaurant is open late (until midnight Thursday-Saturday) and set lunch is useful at £28. Favorite dishes range from Orkney scallops to yellowfin tuna, and veal burger to treacle tart. Service is top-notch, and you'll find a fashionable buzz.

#### C. *Great Queen Street*

Expect crowds and a buzz at Covent Garden's leading gastropub that showcases classic British dishes in a burgundy and bare oak-floor-and-table setting. Old-fashioned dishes like pressed tongue, mackerel and gooseberry, and mussels and chips may be revived from a bygone era, but Londoners adore them. Dishes for the whole table—like venison pie or seven-hour shoulder of lamb—are highly convivial. There's little for nonmeat eaters, and no dinner Sunday.

#### D. *Skylon*

Located in the Royal Festival Hall, Skylon is the Southbank Centre's destination restaurant/bar/grill. Spacious, attractive, and with huge picture windows with spectacular views of the Thames, Skylon guarantees a classy pre- or post-performance meal in the '50s Festival Hall. Against a background of dancing and music, concertgoers sip lush cocktails at the central bar and dine on lamb and harissa at the grill, or Anjou pigeon, spelt risotto, and sea bass with bok choy in the restaurant. The food is accomplished, and the setting impressive.

#### E. *Yauatcha*

It's a superbly lighted slinky Soho classic. Well designed by Christian Liaigre—with black granite floors, aquarium, candles, and a starry ceiling—the food is a match for the seductive setting. There's wicked dim sum (try prawns or scallops), crispy duck rolls, silver cod, fancy cocktails, and tea and colorful cakes in the first-floor tearoom. Note the quick table turns, and ask to dine in the more romantic basement at night.

#### F. *Cecconi's*

Enjoy all-day buzz at this Italian brasserie opposite the Royal Academy on Burlington Gardens. Between Savile Row and New Bond Street, clients pitch up for breakfast, brunch, and Italian tapas (*cicchetti*) at the bar, and return for something more substantial later on. Ilse Crawford's green-and-brown interior is a stylish background for classics like veal Milanese, Venetian calves' liver, and tiramisu. Note: it's a nice pit stop during a shopping spree.

#### G. *Scott's*

Scott's is so hot that it's where the A-list go to celebrate. Founded in 1851, and recently renovated and reborn as a glamorous seafood haven and oyster bar, it draws beautiful people who pick at Cumbrae oysters, Red Sea prawns, and Stargazy pie. Standouts like cod with chorizo and padron peppers are to die for. Prices are high, but you're dining at the hippest joint in town.

### H. Tayyabs

City finance boys, Asians, and medics from the Royal London Hospital swamp this high-turnover halal Pakistani curry canteen in Whitechapel. Expect queues after dark, and bear in mind it's BYOB, jam-packed, noisy, and mildly chaotic. Nonetheless, prices are dirt cheap and you can gorge on minced meat shami kebabs, skewered beef seekh kebabs, karahi chicken, or marinated lamb chops.

PUNTUACIÓN

/ 7

#### Example:

##### Statement:

0. Have an intimate dinner with your couple.

##### Paragraph:

E

#### Statements:

1. A meal with show and scenery.
2. Busy for late night dinners.
3. Drop anytime to have a bite.
4. Enjoy recipes rescued from the past.
5. Ideal for business meals and parties.
6. Meals for a fixed budget.
7. The coolest place for the cool people.

#### Paragraphs:

☐☐☐☐☐☐☐

## COMPREENSIÓN DE LECTURA - TASK 2 (1 x 7 = 7 marks)

Read the text about a terrifying experience of a woman in the sea. Then read through sentences 1 to 7, choose the option (A, B or C) which best expresses the information in the text and write the letter in the corresponding box on the right.

Question 0 has been completed as an example.

### A NIGHT OF TERROR

Patricia Morgan and Carlo Fraizzoli had had a hectic week in Baltimore. But now, aboard Carlo's sailboat they were heading for a scenic cove 25 miles south on the Magothy River.

Morgan saw that clouds to the north had darkened the skies over the city. She asked Carlo to put the motor on and head to shore as two lightning bolts crackled behind the boat. Within seconds, the sunlit sky above them had turned dark. Whitecaps sprang up on the water, and sheets of rain began to batter the boat. Morgan jumped up to get a life jacket from the cabin. Before she could grab one, a powerful gust slammed into the boat, tilting the sloop onto its side and sending the mainsail into the water. As the boat tipped, Morgan lost her balance and tumbled onto the rail. Looking facedown into the waves and fearing the boat was capsizing, she made a split-second decision—"I'll be safer in the water" and jumped into the bay.

As Morgan floundered in the waves, Fraizzoli righted the boat. He threw her a life preserver. It slipped through her hands as the current began to pull the boat away from her. Fraizzoli started the motor and steered the boat toward the sound of her voice. She missed it, and the motor stalled. Morgan watched the powerless boat drift away and out of sight. It was after 9 p.m.

Morgan wasn't a strong swimmer and wasn't wearing a life jacket. She started swimming toward dim lights on the shore, about two miles away. Then, directly ahead of her, she saw an enormous looming shape: a 200-foot barge, being towed by a tugboat. She'd been pulled into the middle of a shipping channel.

The barge is going to run her over, Fraizzoli thought. The mainsail was in tatters, shredded by the repeated pounding of 60 mph winds. The docking line was now wrapped around the propeller of the outboard motor, jamming it. Fraizzoli had left his ship-to-shore radio at home in Baltimore. Suddenly, he remembered Morgan's cell phone and dug for it in her purse. He punched in 911. Fraizzoli was unsure of his location but rescuers would determine the coordinates of the boat by tracking the cell phone signal.

Morgan, meanwhile, swam away from the barge. After the hulking vessel passed her, she began a frenzied crawl stroke, knowing that in the darkness, another ship could run her down. But the waves kept coming at her. She tried diving underneath them. Her arms burned, her legs dragged, and her heart hammered so hard in her chest that she gasped for air. She felt fear gnawing at her. Morgan spotted the lighthouse off Gibson Island. Thinking there might be a ladder, she headed toward it. But the ladder was set high above the water to deter vandals. In the distance, she could see lights along the shore. She headed for them.

By 10 p.m. rescue boats were nearing Fraizzoli's sloop. Fraizzoli described to the rescue crews the last place he thought he'd seen Morgan. They assumed Morgan had attempted to swim toward shore, so they steered the boat slowly back and forth along the two-mile-wide strip of water between the shipping lane and Gibson Island, stopping every few minutes to look and listen.

A fireboat scanned the waves with a handheld spotlight. The water temperature was a survivable 60-plus degrees, but the relentless pounding of the waves was sure to exhaust even an experienced swimmer. Morgan would have been in the water for nearly two hours by now. Fire officials were preparing to switch the mission from a rescue to a body retrieval. Suddenly someone shouted, "I think I heard somebody scream." They stopped the engines. The men strained to hear.

Morgan had seen the boat's searchlight and yelled. But her strength was failing.

The men shut down the motor twice more so they could listen. Finally, the spotlight shone on Morgan's head. The men shouted and held out the boat hook so Morgan could reach the life jacket they had hung from it. She grabbed at it but missed. Morgan summoned a final bit of strength and paddled toward the boat. They dropped her a life ring, then reached toward her and grabbed her arm. Three men were able to maneuver her along the side of the boat to the swim platform at the

stern. They hauled her on board, where she collapsed. Taken by ambulance to a nearby hospital, Morgan was treated for dehydration and exhaustion and released after a few hours.

Fraizzoli and Morgan did marry, two months after her rescue, at the Baltimore city courthouse. He credits the near tragedy for bringing the two of them closer. "I realized I didn't want to lose her again."

**PUNTUACIÓN**

**/ 7**

**Example:**

**0. Patricia Morgan and Carlo Fraizzoli wanted ...**

**A to go to a beach and relax.**

**B to take part in boat race.**

**C to visit the Magothy River.**

**A**

1. During the storm Morgan was unable to catch a life jacket because ...

**A A strong wave swept the life jacket off the board.**

**B it was dark and raining hard.**

**C the rough sea prevented her from doing so.**

2. Morgan jumped into the sea because ...

**A she feared the boat would overturn and sink.**

**B she was unbalanced and about to fall.**

**C water was coming quickly into the damaged boat.**

3. Morgan and Fraizzoli separated in the dark because ...

**A Fraizzoli couldn't see where she was.**

**B the boat motor stopped working.**

**C the sea currents were too strong.**

4. Morgan's first life-threatening danger was ...

**A being an inexperienced swimmer in the sea.**

**B being in the middle of a marine route.**

**C swimming to the distant shore without a life jacket.**

5. After struggling in the water for a while, Morgan's main concern was ...

**A being drowned by the huge waves.**

**B not knowing where to go.**

**C running out of energy.**

6. The rescue services tried to find Morgan by ...

**A going to the last place where she was seen.**

**B patrolling across an area near the ship routes.**

**C searching Gibson Island shores.**

7. Morgan was finally rescued when ...

**A she made herself heard in the dark.**

**B the rescue crews had thought her dead.**

**C She was able to grab a life jacket.**

## COMPRESIÓN DE LECTURA - TASK 3 (0.5 x 12 = 6 marks)

The following text is about how famous people achieved their dreams. For questions 1 to 12 choose the best option from the list (A, B, C, etc.) to complete the missing information. Write the letter under the appropriate number in the chart below. Some words do not correspond to any blanks.

Question 0 has been completed as an example.

### YES I CAN

*Three inspiring stories of people who \_\_\_\_\_(0)\_\_\_\_\_ the naysayers wrong.*

#### AMY TAN



What launched Amy Tan's career was not a big break, but a kick in the butt.

Amy Tan was a business writer. She and a partner \_\_\_\_\_(1)\_\_\_\_\_ a technical-writing business with lawyer-like "billable hours," but this daughter of immigrants wanted to do something more creative with words.

So she made her pitch to her partner: "I want to do more writing." He declared her strength was doing estimates, going after contractors and collecting bills. The very stuff Tan hated and knew she wasn't really good at. But her partner \_\_\_\_\_(2)\_\_\_\_\_ that writing was her weakest skill.

"I thought, I can believe him and just keep doing this or make my demands." So she argued and \_\_\_\_\_(3)\_\_\_\_\_ up for her rights.

He would not give in.

Shocked, Tan said, "I quit."

And he said: "You can't quit. You're \_\_\_\_\_(4)\_\_\_\_\_!" And added, "You'll never make a dime writing."

Tan \_\_\_\_\_(5)\_\_\_\_\_ out to prove him wrong, taking on as many assignments as she could. Sometimes she worked 90 hours a week as a freelance technical writer. Being on her own was tough. But not letting others limit her or define her talents made it worthwhile. And on her own, she felt free to try fiction. And so *The Joy Luck Club* was born. And the manager who couldn't write became one of America's bestselling, best-loved authors.

#### STEVEN SPIELBERG



He was no scholar, and his classmates teased him. Rather than reading, the kid really preferred running around with a 8 mm camera, shooting homemade movies of wrecks of his Lionel train set (which he showed to friends for a small fee).

In his sophomore year of high school, he \_\_\_\_\_(6)\_\_\_\_\_ out. But when his parents persuaded him to return, he was mistakenly placed in a learning-disabled class. He \_\_\_\_\_(7)\_\_\_\_\_ one month. Only when the family moved to another town did he land in a more suitable high school, where he eventually graduated.

After being \_\_\_\_\_(8)\_\_\_\_\_ entrance into a traditional filmmaking school, Steven Spielberg enrolled in English at California State College at Long Beach. Then in 1965, he recalls his life took a complete turn. Visiting Universal Studios, he met Chuck Silvers, an executive in the editorial department. Silvers liked the kid who made 8 mm films and invited him back sometime to visit.

He appeared the next day. Without a job or security clearance, Spielberg (dressed in a dark suit and tie, carrying his father's briefcase with nothing inside but "a sandwich and candy bars") strode confidently up to the guard at the gate of Universal and gave him a casual wave. He was in.

"For the entire summer," Spielberg remembers, "I dressed in my suit and \_\_\_\_\_(9)\_\_\_\_\_ out with the directors and writers. I even found an office that wasn't being used, and became a squatter".

Ten years later, the 28-year-old Spielberg directed *Jaws*, then the highest-grossing movie of all time. Dozens of films and awards have followed because Steven Spielberg knew what his teachers didn't -- talent is in the eyes of the filmmaker.

## BEN SAUNDERS



Ben Saunders was the last kid in his class \_\_\_\_\_(10)\_\_\_\_\_ for any sports team. "Football, hockey, tennis, cricket -- anything with a round ball, I was useless," he says now with a laugh. But back then he was the object of jokes and ridicule in school gym classes.

It was a mountain bike he received for his 15th birthday that changed him. At first the teen went biking alone in a nearby forest. Gradually, Saunders set his mind on building up his body, increasing his speed, strength and endurance. At age 18, he ran his first marathon.

The following year, he met John Ridgway, who became famous in the 1960s for rowing an open boat across the Atlantic Ocean. Saunders was hired as an instructor at Ridgway's School of Adventure in Scotland. Intrigued, Saunders read all he could about Arctic explorers and North Pole expeditions, then decided that this would be his future.

Treks to the Pole aren't the usual holidays for British country boys, and those who didn't dismiss his dream as fantasy probably doubted he had what it takes. "John Ridgway was one of the few people who didn't say, 'You're completely nuts,'" Saunders says.

In 2001, after becoming a proficient skier, Saunders embarked on his first long-distance expedition toward the North Pole. It took incredible stamina. He \_\_\_\_\_(11)\_\_\_\_\_ frostbite, had a close encounter with a polar bear and \_\_\_\_\_(12)\_\_\_\_\_ his body to the limit.

Saunders has since become the youngest person to ski solo to the North Pole, and he's skied more of the Arctic by himself than any other Briton.

**PUNTUACIÓN**

**/ 6**

**A** attached

**F** hung

**K** practiced

**P** stood

**B** completed

**G** informed

**L** *proved*

**Q** suffered

**C** denied

**H** insisted

**M** pushed

**D** dropped

**I** lasted

**N** ran

**E** fired

**J** picked

**O** set

0	1	2	3	4	5	6	7	8	9	10	11	12
<b>L</b>												
√												